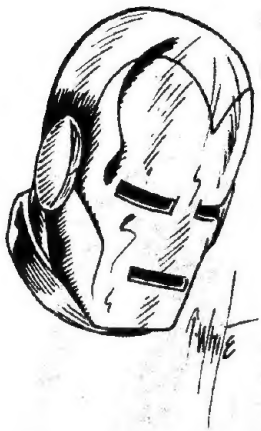
WONDERFUL WORLD OF COMICS
4·5
50¢
John Buscema '70
FALL
1970



FROM THE EDITOR'S DESK

Hello again! Welcome to our first double issue. This demands some explanation, since all previous SINGLE issues were 50¢, the price of this DOUBLE issue. The reason for this is the following: From now on, The Wonderful World of Comix will be 5½ x 8½, as The Collector used to be, and will sell for 30¢. But you readers will get almost the same amount of material as in the 50¢ size, because of reduction. Hence, this double issue is LESS than twice the price with MORE than twice the material (including halftones).

Because this is a double issue, 2 pro interviews are present. One is with a (primarily) Marvel artist, Syd Shores, and the other is with a pro currently associated with DC, Joe Orlando.

I have been striving to make WWoC unique; something different than the average comic fanzine. It is for this reason I have a tour of DC (as far as I know, a tour of a comic company has never been done), the Code Roundtable (Yes, I know roundtables are nothing new, but I know of no roundtable in which both pros and fans voice their opinions), and the Star Trek section (which, by popular demand, is here to stay).

There's lots of pro material appearing in this issue again. The John Buscema cover, a FANTASTIC job, is a prologue to a possible interview with Mr. Buscema for a future issue. I also wish to thank Duffy Vohland, not only for his "Duffy's Tavern" and view on the Comics Code, but also for lending me some of this issue's pro sketches and the back cover.

Gordon Matthews, popular writer of last issue's war comics article has struck again with another "Western Front" article appearing this issue. And not only did Gordon write the article, but he did the accompanying full-page illo and the title logo. for the article. Another note: Congratulations are in order to Gordon. His first pro work has appeared in "Eerie" #30. It was illustrated by Jerry Grandenetti.

Duplicate Man is back again, written and illustrated by John McLaughlin. It's quite different in both literary and artistic style from his previous adventures. I'm sure you'll agree it's a change for the better.

This issue was printed with a $125 research grant from the Sophia and William Casey Foundation. This grant, one of 44 given to various projects, was given for the purpose of giving young people money to do summer projects.

The contest of last issue is now void. No one sent in the completed puzzle, so there were no winners. Anyone wishing the answers need only send a SASE.

Hope you enjoy this issue. Please send comments. So, until WWoC #6...

PAX.

THE WONDERFUL WORLD OF COMIX-No. 4*5/ Fall 1970/ Price- 30¢ for single issues, 50¢ for this special double issue/ Back issues-1 and 2@50¢ ea., #3- SORRY, SOLD OUT/ Editor & Publisher- Neal S. Pozner/ 4028 Anne Dr./ Seaford, N.Y. 11783/ Phone: (516) CA 1-0537/ Contributions welcome.

PRO-FILE

FEATURING

Syd Shores

INTRODUCTION:

This interview with Mr. Shores was taped in the privacy of his house on Long Island quite some time ago. After the interview, Mr. Shores was kind enough to show me both some inked and some pencilled (by Gene Colan) pages of Daredevil and some of the paintings he did for the men's adventure-type magazines mentioned in the interview. All I can say is WOW!!

WWoC: Please give us a history of you and your career.
SS: That's a tall order. Well, I started working for comics in 1940 at Magazine Management (Marvel) and was on staff until '46. In the course of that staff job, the main output as far as I was concerned was Capt. America. I left in 1946 for two years, while I was in the Army. I came back in '48, and from that point on, the staff was discontinued. Everybody was put on a free-lance basis, I along with them. I free-lanced until 1957, when I left comics and did story illustrations for various magazines. mostly the men's adventure-type. I did covers and inside black and white illustrations. Then things got a bit slow in that field and I came back to comics. That was in '67. That brings us up to date except that recently I've done some work for the Warren Magazines and Web of Horror.

WWoC: Well, how old are you?
SS: You're going to ask real personal questions, aren't you?

WWoC: I sure am.
SS: I'm 51.

WWoC: Do you think you're a better penciller or inker?
SS: Penciller.

WWoC: Why?
SS: Because for so many years by back-
(cont. on page 4)

PRO-FILE

(cont. from page 3)
ground was in pencilling. That's all I did at Magazine Management originally. The only reason I'm inking now is because when I came back to comics after being out for ten years, I had a problem that some of the other artists didn't. When I left comics in '57 to go into illustrating, I had to lose that comic book approach I had for so many years. The magazines wanted REAL illustrations. They didn't want anything to look like a comic book illustration. I finally lost that comic book touch and I made my living doing regular illustrations. But when I left illustration, I had a difficult time losing THAT approach and get back into the comics style. Marvel wanted me back in comics. They had been calling me so regularly I could almost predict the time the telephone would ring. Finally, I came back, but I had an illustrative approach to my artwork. It wasn't suitable for comics. So they put me on inking to get the FEEL of comics again. But the timing was such that there wasn't room for more pencillers at Marvel. They needed inkers. The situation is still like that today.

WWoC: When did you first become interested in comics?
SS: In 1940, actually. I had a cousin who did some writing in the field. In those days, we had what we called a middle man. My cousin worked for him. The middle man was a fellow who actually packaged the comic book. He'd buy a script and pay an artist for drawing the comic. Then he'd sell the entire packaged comic to the publisher. And trying to get into the field, I went to this middle man, and I worked for absolutely nothing, just trying to get into comics. I helped out other artists..erasing pages and doing all the little odd jobs like that, until I felt qualified enough to make a real good sample page. Then I came up to Magazine Mana-

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THE CODE:
A Roundtable

In issue number two of WWoC, Duffy Vohland wrote an article entitled "The Super-Hero: The Vanishing American?". Soon after the distribution of that issue, I received a letter from Dr. Frederic Wertham:

"I notice you (Duffy) refer to me as 'Dr. Wertham and the other anti-blood and gore people.' Aren't all people against blood and gore as entertainment for the young?"

This letter was published in the editorial last issue. Soon after mailing the issue, I recieved a letter from the author of the article, who by the way, is president of the CCA Revisal Campaign. A portion of Duffy Vohland's letter said:

"Yes, people should be against blood and gore as entertainment for youth, but why must comic books be so strictly ruled over when such things mentioned above run rampant through the movies, and to a lesser degree, television? Surely, everyone realizes that a very small portion of the young population read comic books. Statistics show that juvenile delinquency has steadily risen compared to the population increase, and this rise has happened over the past twenty years---approximately the same time the Comics Code Authority became effective. This obviously snows that comic books have little or nothing to do with delinquency in youth. If this is true, and most people will agree it is, then why can't comic books show such things as people bleeding to a believable extent when they are hurt and other such things?

"I, and a lot of other people in fandom feel that not showing a person bleeding when he's cut could be just as harmful as showing him bleeding. This might make a youth think he won't bleed if he cuts himself, and this just breeds contradiction between reality and the fantasy world. The editors, writers, artists, etc. of today are trying to make comic book as real and as true to life as possible, taking into consideration the character, but how can they do this if they can't show a

(cont. on page 6)

ROUNDTABLE

(cont. from page 5)

person bleeding? If you've read some comics like Justice League, Green Lantern/Green Arrow, Avengers, or Sub-Mariner, you can see how the writers are trying to show the evils of man. To accomplish this, though, they need a little more freedom to show just how wrong these things are. I'm sure that if comics were given more freedom, the men behind them would use good taste and not go overboard as they did the the late 40's and early 50's."

Acting on a brainstorm, I dittoed up these two quotes and sent them out to fan writers and some pros, asking for some comments fpr a roundtable feature. The following are these comments:

First of all, let's hear again from Dr. Frederic Wertham:

"I agree entirely with Duffy Vohland that it is wrong at the present to single out comic books as far as mass media effects are concerned. At present, comic books play only a minor part as compared with TV and movies.

"All the mass media at present --movies, television, etc.-- have a high violence content. I have found that that can affect people and that it in fact sets the tone for a whole society. That does not mean that any mass medium, ever (except with rare instances), can have a direct effect causing trouble. Mass media are only one factor interacting with other factors in our society.

"Since the cause is not direct,

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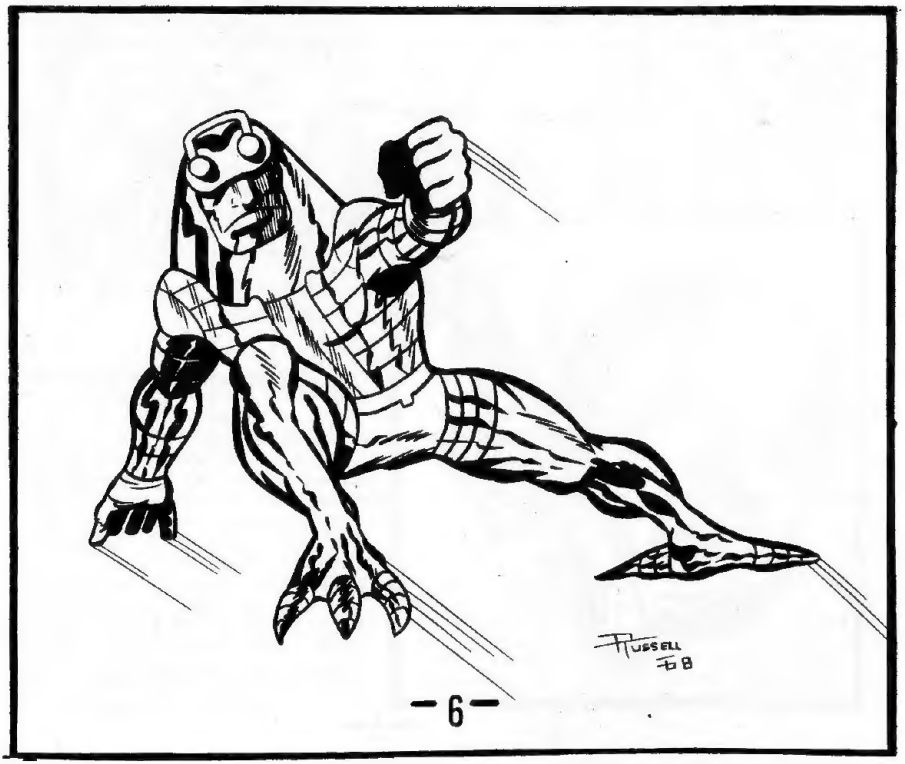

ROUNDTABLE

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its effect on a phenomenon such as juvenile delinquency cannot be expressed in reliable statistics. What I have been interested in were not only youths who get in trouble, but in those who are troubled. I can't agree that children have to see somebody stabbed to learn that they bleed when they cut themselves; but as far as representation of blood is concerned, it depends on how much, how often, under what circumstances and in what settings. Good artists don't need any instructions about that."

Next, let's hear from fan writer Tony Isabella:

"While I would like to see a more sensible treatment of wounds suffered in battle, I can't be as sure as Duffy that some editors, writers, and artists wouldn't go overboard. Look at Gil Kane's one-shot His Name Is...Savage. I'm fairly sure, however , that neither National or Marvel would misuse any added freedom.

If added freedom is to be allowed, the Comics Code just might have to get a bit pickier. As things remain, Charlton gets to use 'damn' and 'hell!' in their stories and occaisonally slips in some honest-to-gosh blood.

"I believe in giving the comics complete freedom and trusting to the editors to keep their books within reason. However, if the companies want greater freedom while retaining the Code, they can expect stricter surveillance than ever before."

Pro Syd Shores has this to say: "I definitely disagree with Wertham. I don't think it's truthful that comics are that great an influence on youth, as Duffy has indicated. I'm in complete agreement with him in the fact that we have to show realism and there is no point in obscuring the fact that people, as he says, bleed. And to cover it over with a mantle of goody-goody...

"It seems to me that kids have been brought up (at least I was) with Grimm's fairy tales. And they're all blood-and-guts, aren't they? I've never heard Wertham comment about that.

"I think the violence we see in comics, on television, and in the movies is in actuality an outlet. The human being is essentially an animal, and we all have our hates, and loves and angers. If we constantly suppress our inhibitions, we're going to feel frustrated. We need an outlet in some form or other.

" A kid growing up now, even up to the age of twenty-one, has an awfully restricted life. He's regimented, and he has to conform to a set standard of principles laid down by society. And it inhibits him. He needs an outlet for violence. Some form of violence. And I think if that outlet is inhibited...frustrated, it's going to break out in some way that might be more detrimental to his future life than just reading ordinary comics, a definite outlet.

And Gordon Matthews, popular fan writer:

"I think that Dr. Wertham's state-

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ROUNDTABLE

(cont. from page 7)

ment was really headed in the wrong direction. What we should be concerned with is not blood and gore as entertainment (for the young or anyone), but that there is such a wide demand for blood and gore. As I said in my article, and as Dr. Wertham himself pointed out in his book A Sign for Cain, one of the main things which makes violence popular is the pseudo-fascist society in which we are living.

"But actually, the matter of the right to use blood and violence in comics isn't of prime interest to me in my loathing for the comics code. It is a matter of the prevention of presenting a credible story, and is detrimental to graphics as an art form. As has been pointed out so many times in the past, people getting shot, stabbed and mutilated without bleeding is just plain ludicrous. If I wanted to write even a factural news coverage of the Chicago riots of '68, I would not be able to have it published in a comic--comics are not allowed to show policemen as being anything other than benevolent Irishmen swiping apples from the fruit stand, whether it's true or not. So what we have here is the art form being watered down so that it is not able to criticise government actions.

"And there is the matter of the sexual neurosis in America being reflected in the comics. When something so innocent as an unhooked phone is interpreted as being offensive, something is obviously wrong. For that matter, when lovers enjoying intercourse is considered evil and sinful, we are in a bad way. And again, there is the matter of credibility. In Green Lantern/Green Arrow #78, for example, think how much more effective and credible the opening sequence would have been if the motorcycle gang's objective had been rape instead of theft of Black Canary's hawg.

"What it boils down to is that the comics code and people who support such things are afraid to face reality. Now this, a portrayal of unrealistic fantasies is something that could conceivably wreak psychological havoc in the mind of a youngster.

"But one thing that really gets me are all these fans saying that the comics code should be abolished or revised because they don't think that the tastlesness of the 50's would reappear. They go on to say, in so many words, that it was okay to form the code in the 50's in order to do away with the trash. What should be the real issue is that we are losing one of our most basic rights. There is no justification for censorship. What is it? It tells us what we can and cannot write; what we can and cannot say; what we can and cannot think. George Orwell had a lot on the ball in 1984. But what we have to do is defend our rights. I do not subscribe to this movement to 'revise' the code. I do not subscribe to any compromise with censorship and totalitarianism. If we do not put up a fight for our freedom, we are going to loose it, just as we lost a big chunk of it with

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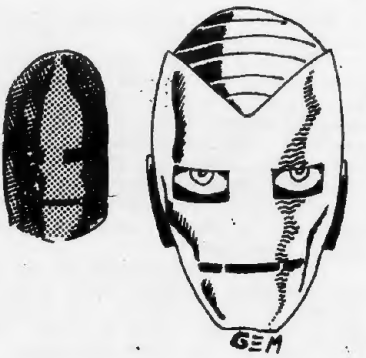

PRO-FILE

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gement, and they hired me right on the spot for a staff job.

WWoC: Do you think it's better for someone to enter the field through art school or as someone's assistant?
SS: You have to have foundations in drawing. Anyone thinking of going into comics has to know figure drawing and perspective You can only get that at a good school. Of course, it always helps to work with somebody in the field AFTER school.

WWoC: Why do you work for Marvel instead of some other company?
SS: Well, I started with Magazine Management. It's been my second home, more or less. I had a position of importance there back in the forties. I supervised forty artists. We had quite a big staff, and I could hire and fire men. I refer to those days as the good old days because comics were really in their heyday.

WWoC: Do you like working with Stan Lee?
SS: Yes, very much so.

WWoC: Who is your all-time favorite comic artist?
SS: Jack Kirby.

WWoC: I guess that's self-explanatory.
SS: Yeah.

WWoC: Who do you think has been an influence on your work?
SS: Jack Kirby, again.

WWoC: What tools do you use in your work?
SS: Mostly a brush..ink.. very rarely a pen.

WWoC: Is your job hard work?
SS: It's not HARD work, but it can be terribly boring at times. The hard part, sometimes, for a free-lance man like myself, is conflicting deadlines. When you're on a staff job, it's not so bad, because when you finish one job, you start on the next. But when you're free-lancing, you have different outfits you're working for. They want their job in on time, but their deadline might conflict with another company's deadline. You have to maneuver in such a way as to try to get all your work to meet the various deadlines.

WWoC: What are your working hours?
SS: I try to maintain real office hours here at home if I can, but when you have conflicting deadlines it's very difficult. I try to maintain a 9-5 schedule.

WWoC: About how long does it take you to ink a page?
SS: Half a day. I usually do two pages a day.

WWoC: What are your objections to comics?
SS: I think the stories could

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All Quiet on the Western Front

Moralities of War

by Gordon Matthews

In Star-Spangled War Stories #149 we saw an interesting conflict of philosophy. To summarize it quickly, the conflict was a moral one between Von Hammer and an old associate of his, one Heinrich Muller. Muller was a cold and bitter professional- type soldier, while Von Hammer was warm and human. And the conflict was this: Muller felt that it was all right to shoot down unarmed enemy planes, while Von Hammer did not.

This story was very possibly brought on by the news of the My Lai massacre in an attempted parallel. If so, it is a false one; in the case of the story, the unarmed planes were plainly marked enemy planes, while in the case of My Lai, it is debatable whether or not the citizens of the village were or were not Viet Cong.

But the moral question still remains. The reader is likely to sympathize more with Von Hammer because the reader is (hopefully) not a warlike person. However, there is something to be said in defense of each case.

Muller realized that war is no children's game, that it's no fun-and frolic Sgt. Fury type of thing. He knew that if he let an unarmed plane get away today, it might come back armed to shoot him down tomorrow. He realized in full that war is hell, and that it is a matter of survival. So far as he was concerned, there was no room for fair play.

Muller may not have realized that this was exactly the way he felt. He did not seem to be a particularly thinking individual. He was more of a government-brain-washed pseudo-fascist, as many Establishment-type Americans are. But his philosophy was summed up in his statement, "Let me make it clear that I am no child.....desiring a toy fighting machine! I am here to fight ....to kill the enemy....for my country!" Muller considered his country more im--portant than human life, and thought nothing of killing so long as it was an ememy of his country that was killed.

And Muller was a servant of his country to the end. In the end he was killed saving the life of Von Hammer, who was a real enemy, a personal enemy.....but who was also a countryman.

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MORALITIES

(con't from page 11)

Von Hammer, on the other hand, considered the slaying of an unarmed opponent to be nothing more than cold-blooded murder. Von Hammer has shown amazing insight into the ways of war in the past. We can assume that he realizes that an enemy he allows to live today may come back to shoot him down tomorrow.....But Von Hammer has a sense of fair play, so to speak. He feels that there is no justification for killing a human being incapable of defending himself no matter how strong arguments to the contrary might be.

Von Hammer is no moralistic weakling, however. He feels little regret in shooting down an enemy plane with which he has dueled fairly and has beaten. Perhaps he is a bit childish in this. Muller may have hit home with his remark about the others being children de-siring toy flying machines. In the sky, Von Hammer is no more hesitant to shoot down an enemy plane than one might be to checkmate an opponent in a game of chess. And yet, a human life has been lost.

In the air, Von Hammer is too tight with the fight for survival to search himself. On the ground, ruminating later, he realizes that he is commiting crimes against his own convictions when he kills. He is haunted by the memories of his killings.

If he had not been completely aware of this before, Von Hammer became fully aware of his guilt and shame and the impact of his killing on others in "Three Graves to Home" in Star--Spangled War Stories #150, in which he is shot down in France and makes a journey back to the German lines across the French countryside.

Along the way, he meets people who have been affected by his killing and whose lives he has changed.

He meets a blind old woman whose only son he had shot down. Going on further, he meets a young boy whose brother he had shot down. Continuing still further, he meets a lovely young girl whose lover he had killed. Meeting and coming to know these people, and then seeing how he had destroyed their lives, must have had a tremendous impact on the man.

The story is impressionistic, not realistic. The chances of Von Hammer meeting three such people along his way would be slight. But the message of the story remains the same: killing is still killing. The person whose life you destroy is still a human being and still has friends and loved ones and hopes and desires just like anyone else, whether he is someone you knife in a back alley or somebody wearing a different kind of uniform than yours.

Von Hammer sums it up--and tears to shreds every bit of Muller's philosophy--when he says, "The dead are fortunate! Never again must they wrestle with conscience! It is for us, the living who must justify war's wanton killing."

Okay--when Von Hammer is in the sky, he doesn't have any choice It's either kill or be killed. Despite all the harm done in killing another human being, I would rather that it be his life than mine.

But on the ground Von Hammer must go through unbelievable torture.

So is it Von Hammer who is right, or Muller?

Muller can defend his position as necessary during a time of war. And yet, it is people like Muller who are responsible

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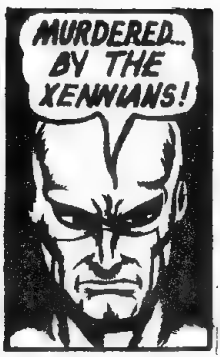

DUPLICATE MAN

created by..... NEAL S. POZNER

written and illustrated by..... JOHN McLAUGHLIN

SYNOPSIS: ASTRONAUT JIM PARSONS IS TRANSPORTED THROUGH A DIMENSIONAL WARP TO THE SPACE-TIME PLANE DOMINATED BY A RACE OF CYBORGS. FORCEFULLY SUBMITTED TO A HELMET, HOUSING A WILL-SAPPING DEVICE, PARSONS BECOMES AN AGENT FOR THE DIMENSION-CONQUERORING XENNIANS. ATTAINING SUPERIOR ABILITIES AND POWERS VIA THE XENNIAN HELMET AND COSTUME, AGENT PARSONS RETURNS TO EARTH ONLY TO FIND HIS WILL AND POWER OF JUDGEMENT RETURNED AFTER PASSING THROUGH THE OUTER ATMOSPHERE. BUT, LEARNING OF THIS THE XENNIANS SEND EMMISARY VLEIN WITH CORRECTIVE DEVICES, TO EARTH. PARSONS RESISTS VLEIN, AND HIS WIFE JUNE, HELD AS HOSTAGE, IS UNMERCIFULLY ELIMINATED. WE JOIN A BROODING MAN...

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A TOUR OF

By Neal S. Pozner

As explained in the introduction to the Joe Orlando interview and "Duffy's Tavern", this tour was conducted the day before the 1970 NYCon. We (Duffy, myself, Bill Wilson and Mrs. Wilson) took the subway from the Statler-Hilton to 909 Third Avenue, an immense modern looking building.

Entering the building, we took an elevator to the twenty-first floor. Leaving the elevator, we noticed on either side bigger-than lifesize pictures of Superman (by Curt Swan) and Batman and Robin (By Carmine Infantino and Murphy Anderson). We walked on a thickly carpeted floor to the reception desk and said we had an appointment for a tour. Meanwhile, Duffy was busy snapping pictures. In back of the receptionist was a wall in which a little glass window was placed leading to the telephone operators.

Then Byron Preiss came out to take us on the tour. For the uninformed few who don't know who Byron is, he's working at DC in an area they just entered called Edugraphics. This program was created to promote comic books as a form of education. National Periodicals hopes to make teachers and principals realize the advantages of learning how to read using comics as opposed to the old "See Spot Run" primers.

We all went through two tremendous doors to the left of the desk and entered a short hall. In the hall, we met Nick Cardy on his way out. Directly at the end of the hall was a door leading to a room which served as the office for both Dick Giordano and Julius Schwartz. Both of them were there, and along with them was Gil Kane. I said hello to all of them, and Mr. Giordano, knowing me, retorted with a quick hi. On either side of the room was a bulletin board, each one with the covers to the books the respective editors handled. We walked from this room to a hall perpendicular to the first. The first room on the right was a small cubicle in which Neal Adams was working on a cover for a future issue of Green Lantern/Green Arrow. Also in the room was Steve Skeates. We talked for a while and Neal and Steve both did sketches for me. The next room on the same side of the hall was occupied by E. Nelson Bridwell, who was busy at the time, so we could not disturb him. The other rooms in the hall belonged to NPP executives, and Joe Kubert's office was also in this hall.

Turning the corner, we passed Carmine Infantino's office. Carmine was busy talking with someone so we couldn't disturb him either. Then we went into the library, across from that office, which contained bound volumes of every DC comic. We looked at the first few issues of The Flash and talked to Mark Hanerfield, who was there. Leaving that room, we went to the adjacent room, Mike Sekowsky's office, in which there was a desk, a drawing table, and a bulletin board with covers to Showcase, Wonder Woman, and Adventure. The room across from that belonged to Joe Orlando and Murray Boltinoff, who was talking to Denny O'Neil about the new Superman. Also in the hall was another cubicle for writers.

At the end of this hall was an extremely large room, which Byron identified as the Production room. We met Murphy Anderson, who was busy inking a Superboy story, and many other inkers and colorists busy at work. Leaving this room, we went into another corridor perpendicular to the last. Down the hall a ways, we came to the Photographing room, in which pictures are taken of the original art (which is quite plentiful there)

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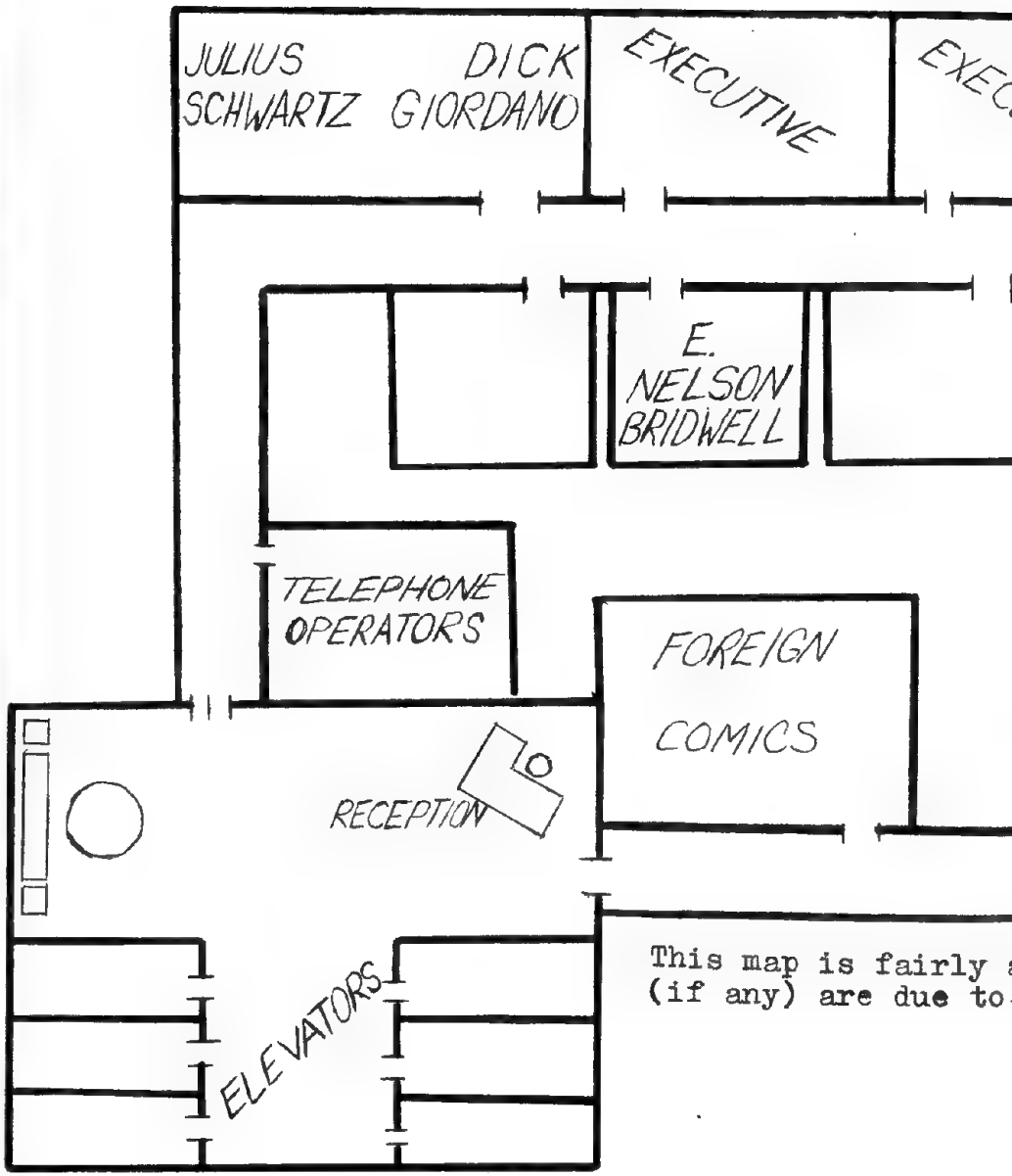

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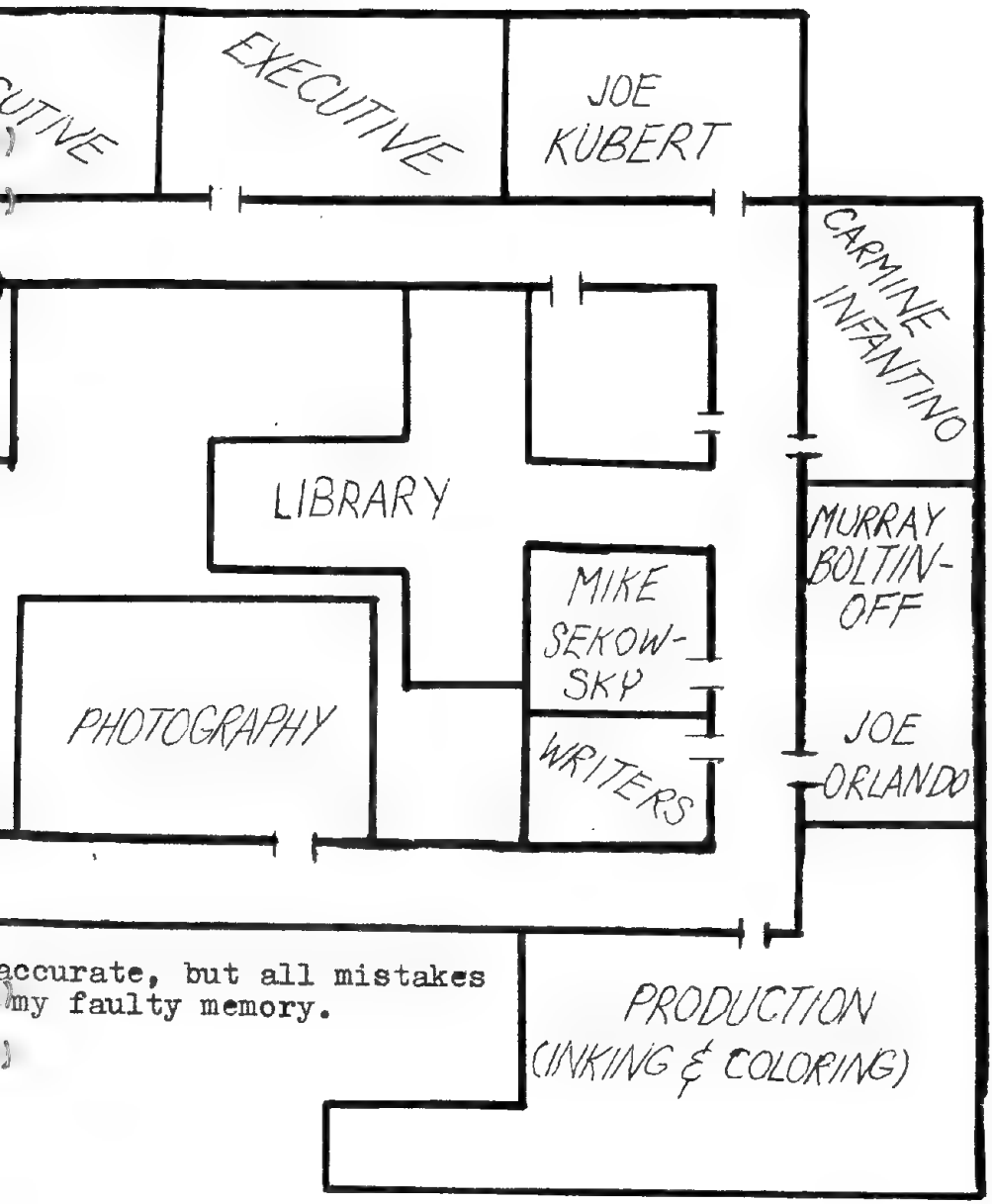


accurate, but all mistakes
my faulty memory.

STAR TREK: BONES!

By Neal S. Pozner

Dr. Leonard McCoy, affectionately known as "Bones" to the crew members of the United Starship Enterprise, is the Senior Ship's Surgeon, and head of the medical department of the ship. This makes him medically responsible for the health of the entire crew of the Enterprise, officers included.

McCoy is 45 years old in the present of Star Trek time. He was born in Georgia, which accounts for his usually gallant nature in social life toward ladies. Young Leonard had always wanted to be a doctor. He was once married but few details of this side of McCoy's life are known. It IS known that the marriage ended in unhappy divorce and a daughter arrived from this holy wedlock. Joanna, a nurse, is 21. He has provided for her happiness and well-being and only sometimes hears from her, due to poor communication methods. Later on in his life, he loved a woman named Nancy. Unfortunately for him, she married a Dr. Bierce 10 years ago. (See "The Man-Trap" or "The Unreal McCoy", Star Trek 1 paper back) She was killed on Regulus VIII by a salt-eating creature only a short while ago. McCoy joined Space Service to escape from painful and familiar memories of his ex-wife and Nancy.

Bones is the least militaristic person aboard the Enterprise, is slightly pessimistic, and is the most honest and outspoken. He is very close to the Captain and is probably the only person on the ship that can approach Kirk on a personal level, being both a friend and confidant of the Captain. He is also a close friend of Engineering Officer Scott, and they often enjoy drinking together. Bones is a humanitarian at heart, but hides his true feelings with his brusque, cynical personality. His nobility is evident, as witnessed in "Miri", when he acts as a guinea pig for a serum which will either kill or cure a fatal disease the inhabitants of the planet and the crewmembers of the Enterprise that are on the planet have. McCoy doesn't like to make the same mistake twice. Bones has a dry, sharp wit, and often uses it on Spock to hide the discomfort he has in the prescence of the Vulcan. This led to a "feud" between Spock and McCoy. On the surface, Spock considers McCoy "an archaic, bumbling country doctor, usually achieving cures through sneer luck rather than applied skill." McCoy, on

(cont. on page 19)

STAR TREK

(cont. from page 18)

the other hand, regards Spock as "a sometimes useful piece of computer equiptment." Spock's weapon is his invaluable logic, McCoy's, the slicing wit of a cynic. This feud actually has an undercurrent of affection. McCoy and Spock are really close friends. Because of this friendship, he has become one of the few non-Vulcans to witness the Vulcan marriage ceremony. ("Amok Time") McCoy dreads treating Spock because he is unique, a law unto himself, due to his Vulcan-Terran hybrid physiology.

McCoy is filled with idiosyncracies, and because of these is thought rather eccentric by the rest of the crew of the Enterprise. He distrusts machines, the transporter in particular. He dislikes using pills except when imperative. Bones is similar to the General Practitioner in many ways. Nevertheless, he is a brilliant man. He was able to formulate a cure to an unknown malady with an inefficient bio-computer.("Miri") He is very alert and is an expert on psychology; especially space psychology. This knowledge of psychology, coupled with his distrust of the transporter has led McCoy to formulate an amazing hypothesis about the latter. He believes that once a person steps into the transporter, the person is killed, and a copy is materialized at the designated place. The duplicate thinks he is the original, and alive. Bones has not figured out one thing, though. Does the copy have the soul of the original? (See "Spock Must Die" paperback for further details on the latter.) He is very firm in his beliefs, the latter included.

The doctor on the first Star Trek pilot was Dr. Philip "Bones" Boyce, played by John Hoyt. He was described as a "worldly cynic" and considered himself the only realist on ship. He was in his fifties.

De Forest Kelly played the part of Dr. McCoy. He was born in Atlanta, Georgia, the son of a Baptist minister, on January 20. He became interested in show business at the age of seventeen, when he visited California. De, as he is called by his friends, soon sang on station WSB in Atlanta, a radio station. Because of this, he soon got a job at the Atlanta Paramount Theater, singing with an orchestra. Then he moved to California and did radio plays. He made a Navy training film during World War II, and it was this that attracted a Paramount talent scout to DeForest He got a screen test and later a contract. He left 2½ years later, going to New York to act on the stage and in T.V. This was in 1948. Returning to California, he appeared in such television shows as "Schlitz Theater", "Playhouse 90", "Gunsmoke", "You are There", "Navy Log", "Zane Grey Theater", "Rawhide", and "Bonanza". He also appeared inmovies such as "Tension at Table Rock", "Gun--fight"at the O.K. Corral","Raintree County", "The Law and Jake Wade", "Warlock", and "Where Love Has Gone". But it was his performance in the pilot "Police Story" which attracted Gene Roddenberry to him. He was originally supposed to be in seven of the first thirteen Star Trek segments, but because of popular demand, he soon became a regular and recieved co-star billing along with William Shatner and Leonard Nimoy. De Forest got married on September 7, 1945 to Carolyn Dowling. They live in Sherman Oaks, California with their dog Cheers!,a half-breed schnauser and poodle. De is 6' tall, weighs 158 pounds, and has brown hair and blue eyes.

(cont. from page 13)

BUT THE ONLY THING JIM PARSONS WILL ACCEPT IS THAT THE XENNIANS AND THEIR DEVICES ARE THE CAUSE OF ALL HIS MISERY!
...A DEEP HATE SWELLS UP WITHIN HIM...

DUFFY'S TAVERN

By Duffy Vohland

Before I really start this column, I'll tell you a little about "Duffy's Tavern" since some of you might have accidentally missed it until now. (This is probably the last time I'll explain "DT" because I've done it several times before and I figure most fans know something about it or at least have heard of it.) I first began doing this column for Bill Wilson's zine, The Collector, and originally I had planned for it to only be in TC. However, since then Bill has cut to a quarterly schedule which gives me more time to contribute to other zines. This, coupled with the fact that several zine editors asked me to contribute to their mags, made me decide to put all my articles under the heading of "Duffy's Tavern" similar to the way Mark Evanier does his "Graphic Traffic" column.

The purpose of this col is to let me express my views on any and just about all comic-related subjects; to give bits of news on up- coming happenings in comics; and just about anything else I decide to include. I don't want this to be a one- sided thing as most opinion columns are, so if any of you disagree with anything I say, please send your comments to me and I will more than likely print them; and please feel free to write to me whenever you have comics-oriented gripes, ideas, etc. that you would like to let the public hear.

Now on to other things:

This year I was lucky enough to get to the New York Comic Art Convention, and it was really fun. The day before the convention, Neal Pozner (You've heard of him, haven't you?) came down to the hotel, and we, along with Bill Wilson and Mrs. Wilson, went to DC and were given a tour of the offices by Byron Preiss, who works on the Edugraphics Program (and is a real nice guy). If things went as Neal

(cont. on page 22)

DT

(cont. from page21) planned there is a tour of the DC offices in this issue of WWoC thanks to his reporting and my camera.

I won't write anything on the convention because enough zines do that already. I'll just say it was fun and I hope to go again next year.

I hate to say this but it seems Marvel is beginning to head downhill. I think one of the biggest, if not the biggest reason for this decline is their relatively new non-continued story policy. Continued stories played a big part in making Marvel what it is today, and they're only hurting themselves by publishing so many one-ish stories. As many people have said, what would some of the great battles of Marvel history have been like if the the Bullpen had tried to complete them in one ish? It would have ruined such great epics as the Fantastic Four-Galactus story, the F.F.-Inhumans story, and most, if not all of the rest of these multi-issue adventures. A very good example of how this policy is adversely affecting Marvel's books can be found

in the recent issues of Captain America; all of them have been extremely poor because of the lack of subplots, little or no characterization, etc. I only hope those "men-who--hold-the-fate-of-Marvel" come to their senses and decide to reinstate the continued-story policy.

While I'm on the subject of Marvel's downhill trend, I might as well mention all the reprint books and stories they are trying to choke us to death with. Almost all their twenty-five cent mags have been all reprint lately, as have been most of their western books; the non-reprint love and mystery books have become partial reprints; and even Sergeant Fury and His Howling Commandoes is supposed to feature reprints every other issue. I'm not saying reprints are bad because they're not if they are handled properly. That is, they should be limited to one or two mags in each category (i.e. super-hero, western, mystery, etc.); not to be disguised as new books; and most important NOT be recent. Even

 (cont. on page 23)

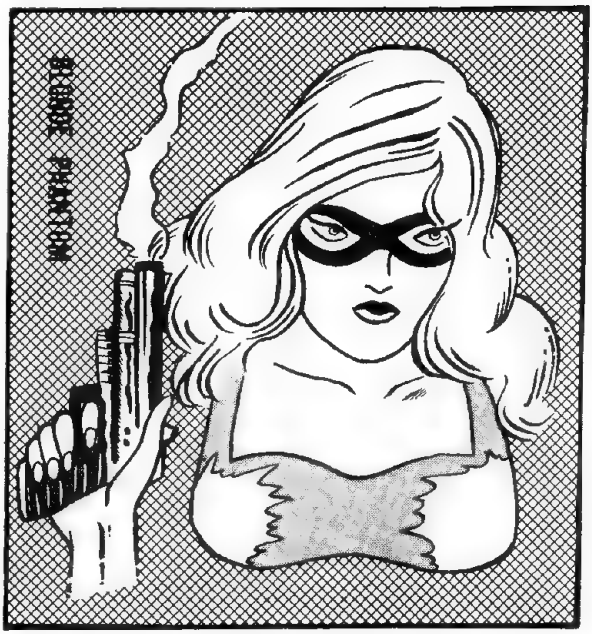
DT

(cont. from page 22)
the newer fans are probably just about ready to catch up with the super-hero reprint mags. The least Marvel could do would be to feature one or two new stories in their twenty five cent mags (as they are supposed to be doing in the quarterly Ka-Zar mag) so every one would have a reason to buy these titles. Another good reason to do this would be that this could be a perfect excuse for such former strips like the X-Men, Dr. Strange, Capt. Marvel, etc. to return and a reason for new strips featuring such characters as The Black Knight the Falcon, Starhawk, The Guardians of the Galaxy, etc. to begin being produced. How about all of you writing to Stan and suggesting such a move be made?

Lately DC has been producing much higher-quality mags than Marvel; especially notable are the excellent jobs being done on Aquaman, Green Lantern/Green Arrow, Batman, and The Justice League of America. That recent Aquaman-Deadman trilogy will surely be a collector's item someday, and the GL/GA Stories will follow the same path. I realize that many of the better ones have been longer but most are one ishers. One must remember that a one-isher in a Marvel mag is only 19 pages long whereas in a DC mag it usually numbers from 22 to 24 pages in length. Those extra pages seem to make quite a lot of difference. Also, DC has had several more years of practice at the one-issue story format, but Marvel has only recently changed to this policy. Lastly, for the most part, DC mags have more panels, and consequently more dialogue per story, which also helps to stretch the length of a story.

While at the N.Y. Con, I found out several bits of news from both major companies that I would like to comment on here. (This paragraph will more than likely seem very jumbled but please bear with me) The biggest news is, of course, the changeover of the 15¢ mags to 25¢. DC definitely plans to go "all-25¢" in the near future, and I have heard Marvel plans to do the same, but in the latter company's case, I'm not positive. I also heard that if Marvel does go "all 25¢" their mags will only contain 48 pages. This change will either make or break the comic industry and let's hope it makes it.* The depowerization of Superman and the removal of Kryptonite from the series sound promising. Of course, with Denny O'Neil working on the change, it can't be anything but FANTASTIC!* Another promising new policy at DC is one where they plan to include second features in all or most of their

(cont. on page 28)



PRO-FILE

(cont. from page 9)
be greatly improved. I find that the only reason I read comics is that I work in comics. The stories are SO similar to each other. You've read one, you've read 'em all. I'd like to see the writing pepped up a little.

WWoC: What are your feelings on the use/overuse of zip-a-tone?
SS: It looks fine, but it's time consuming. I don't think it's really necessary. When you put color work over zip-a-tone, it becomes muddy anyway.

WWoC: Do you have a collection of comics?
SS: I wish I HAD a collection of the comics I did in the old days. The only collection I have now contains the ones that are recent.

WWoC: Could you tell us something about your family?
SS: Yes, I've got two daughters, both going to college.

WWoC: In closing, what are your plans for the future?
SS: To try and get some good pencilling jobs.

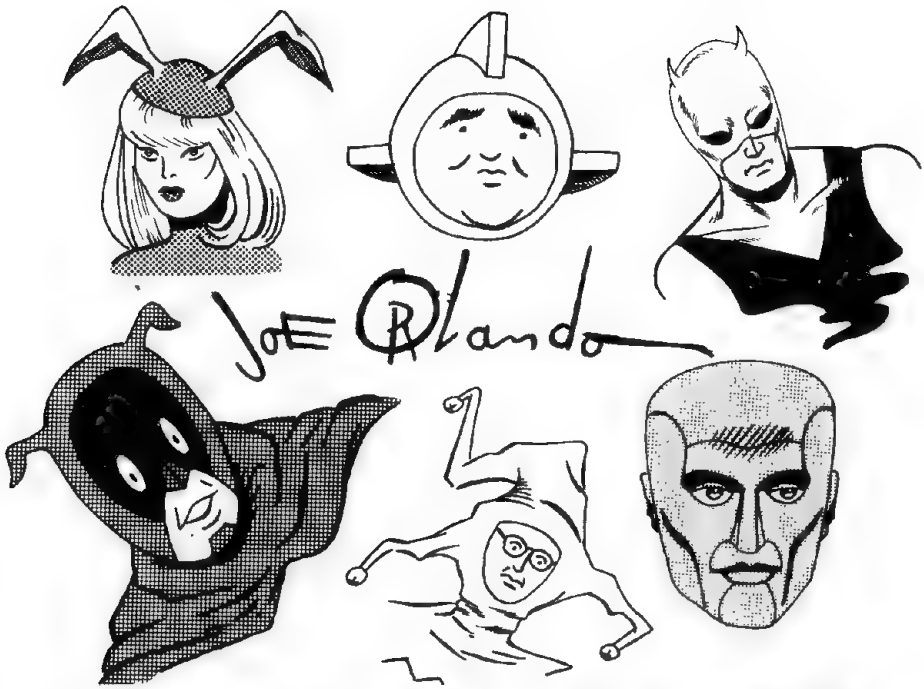
MORALITIES

(cont. from page 12)
for causing wars in the first place. An individual so aware of others as is Von Hammer would not be one to start a conflict.

So supporters of Muller's views can tell us how realities change with the situation and call Von Hammer a bleeding-heart liberal. And Von Hammer's followers can say that killing is a loathsome thing and call Muller a cold-blooded murderer.

But to support Muller is to support war.

And I hope that there's nobody reading this that is in favor of that.



PRO-FILE

INTRODUCTION:

This interview was conducted the day before the 1970 Comic Art Convention, the same day as the tour of National Periodical Publications, appearing elsewhere in this issue. It had originally been planned for about a month later, much longer and better researched, but Duffy Vohland, visiting the city for the Con, had invited me in to the city. So Duffy, I, and BillG. Wilson (editor of "The Collector", who had joined us at the hotel) went to the offices of NPP and after the tour (appearing elsewhere), I interviewed Mr. Orlando, avoiding an extra trip to the city. Afterwards, I got some of the pro art appearing in this issue and talked with some of the pros there.

Now onward....

WWoC: Please give me a history of you and your career.

JO: I started my pro comics career at Avon Publications, working with Wally Wood. I did art for EC publications and then I worked for Mad Magazine. Most of my career was spent with EC.

WWoC: How old are you?

JO: I'm 42. And I've worked in comics for 22 of those years.

WWoC: What is your height and weight?

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JOE ORLANDO

(cont. from page 25)

JO: I'm 5'8" and I weigh 175 pounds.

WWoC: Do you have any hobbies?
JO: I take a lot of pictures and I go fishing.

WWoC: How did you first get interested in comics?
JO: I became interested in comics when I was a child. I read comics. They brought me into a fantasy world and out of reality, which I liked.

WWoC: Well, what type of comics did you like then?
JO: I think Capt. Marvel was my favorite. But I liked all comics. Tarzan was one I liked, too. At that time he was in comics also.

WWoC: Did you attend any sort of art school?
JO: Yes, I attended lots.

WWoC: How did you break into the comic art field?
JO: Actually, I was lucky. I used to do pulp illustrations. Somebody suggested I might try comics. I think my first job was a comic supplement for a Catholic Parochial school. I think the character was Chuck White. Then I started to work for Avon and I met Wally Wood. We started to work together, and he was quite an influence on my work.

WWoC: How?
JO: I learned how to swipe and put the swipes into my own work, which is a part of learning.

WWoC: Do you think it's as easy for amateurs to turn pro as it was in the forties?
JO: I think not. They have so much more competition now.

WWoC: At Avon and EC, what did you do with Wood? For example, did you do the inking or the background?
JO: I used to do a lot of pencilling. Wood and I worked together. On Capt. Science I did a lot of

(cont. on page 27)

The above illustration is by Frank McLaughlin, artist who used to do Judomaster and now does art for Joe Orlando's and other DC teen-age books.

JOE ORLANDO

(cont. from page 26)

pencilling. I also did a lot of pencilling on Fu Manchu.

WWoC: Did you enjoy doing science fiction at EC?
JO: Yes, I did.

WWoC: What do you consider your best work?
JO: I think my best stuff was done at EC ---science fiction.

WWoC: How was the fan reaction to the revival of Adam Link at Warren?
JO: I think it was popular.

WWoC: Why did you stop working for Warren?
JO: Actually, I CAN'T work for Warren. I work for National now. But I think Warrenn is a good editor and publisher.

WWoC: What character, out of all you've ever done, do you like best?
JO: When I was an artist, Adam Link. As far as editing is concerned, I think it would be Bat Lash.

WWoC: Do you have any problems passing stories through the code?
JO: Sometimes. We had some problems with the Bat Lash comics. I still don't know why it didn't survive.

WWoC: Who do you think inks your work best?
JO: Not many people ink my work. I usually do it myself. I think Dick Giordano has inked one of my jobs. I really like what he does.

WWoC: How long does it take you to pencil and ink a page?
JO: I used to be able to pencil and ink one page a day. I've probably slowed down, though.

WWoC: What are your working hours?
JO: 8:30 to 5:30.

WWoC: Who is your favorite comic artist?
JO: I have many favorite comic artists, not one. Mostly, people who have influenced my work were Harold Foster and Milton Caniff. And...who's that fellow who did Flash Gordon?

WWoC: Alex Raymond?
JO: Alex Raymond, yeah.

WWoC: Are there any artists in any other companies you like?
JO: Yeah. Tom Palmer for inking, Steranko, a few more.

WWoC: Do you have any advice for aspiring young comic artists?
JO: Learn how to draw.

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JOE ORLANDO

(cont. from page 27)

WWoC: Do you have a collection of comics?
JO:No, but I have a collection of MAD Magazines from the very beginning. But the EC Comics.. I used to cut them up for my files. (Groan from me) So did Wally Wood, by the way. I learned that from him.

WWoC:What is your opinion on the use/overuse of zip-a-tone?
JO: When it works well, it's a good tool. Sometimes it's overused and it fights the color so it doesn't do a good job. I think the best usage of zip-a-tone was over at EC. They used it well.

WWoC: What are your plans for the future?
JO:I'd like to do more painting. I DO paint.

WWoC: Well, do you have any plans for submitting these paintings to Warren? Or do you do non-commercial work?
JO:No, I do serious painting.

DT

(cont. from page 23)

titles when the main story isn't a book-lengther. *About the only real Marvel news I learned is that Roy plans to feature the Black Knight in an un-coming Avengers story;Stan and Roy have been talking (JUST TALKING, NOTHING DEFINITE) about the possibility of putting The Falcon in his own strip; and lastly, Stan, Roy and the rest of the Bullpen hope to do more double books (a la Amazing Adventures and Astonishing Tales)in the near future, with one featuring a Dr. Strange strip and another one. I hope they do several such books, because seeing characters in half a book is better than not seeing him, her, or them at all, rignt? Right!!

After writing (by hand, not by typewriter) a little over ten pages. ((This article was edited a little, Ed.)) I'm kinda tired, so I'll end here. But before I sign off for good, I just want to make a "few" requests. Please: 1) Support the CCA Revisal Committee; 2) Support Pat Janson's Project Repay (In The Fantastic Fanzine) 3) If you disagree with or would like to comment on anything I've said, feel free to write me.

Peace, and don't let anyone bluck your glomis without your permission. My address during school year is:

Duffy Vohland
Clevenger Hall
Ball State Univ.
Muncie, Ind.
47306

ROUNDTABLE

(cont. from page 8)
with the inception of the draft. Be warned!"

Lastly, let's hear from Mike Sekowsky, editor of Wonder Woman and Adventure Comics:

"I think the Code has too close a bind on us... especially since all that other stuff is coming out in movies. Even on television things are loosening up. I think they have a strangle hold on us that's not doing us any good."

I would like to thank everybody who took the time to respond and would like to invite these same people and anyone else interested to send in their views for a rebuttal/roundtable next issue.

(cont. from page 15)
and turned into "silver" sheets, to be colored. Farther down the corridor was the foreign editions room, in which comics are prepared for different countries and languages. At the end of this hall was a door leading out to the reception area from which the tour started.

We then took an elevator back down to the ground floor and took a subway to the Statler-Hilton. Thus ended a tour of National Periodical Publications, Incorporated.

MEET THE FAN

KLAUS JANSON

WWoC: When and where were you born?
KJ: I was born at a very early age in Coburg, Germany on Jan. 23,1952.

WWoC: What is your height and weight?
KJ: 135 lbs. and 5'9" in stocking feet (but I am still growing).

WWoC: What do you think of fandom?
KJ: I really think it is the best training ground for any young artist or writer.

WWoC: What do you look for in a fanzine?
KJ: My name. However, of course, since I can't always find it, I look for anything that'll hold my interest. Overall, variety is the keypoint of any publication, but few zines accomplish or set out to do this.

WWoC: Who are your favorite artists in fandom?
KJ: I have one favorite artist in fandom, and no one else: Steve Fritz. This wise choice was made on the basis of Steve's powerful brush style and crisp layouts .

WWoC:Who are your favorite pro artists, past and present?
KJ: Past artists are Will Eisner, Alex Raymond and Burne Hogarth. Present artists are Buscema (John) Steranko, Adams, Williamson, Giordano, Kane (Gil), Anderson and Wood.

WWoC: What artists have influenced your work the most?
KJ: In order, Giordano, Buscema, Wood, Palmer, Adams and lately Colan.

WWoC:How do you go about drawing an illustration?
KJ:I'll draw a figure, then fit a hero to it (unless commissioned to do a specific hero). If it's a page from a story, I'll have a general idea of the panel breakdown of the page and go ahead and draw.

WWoC:How long does it take you to pencil a page? Ink?
KJ: Depending on the page's layout I guess it would take me about 2 to 4 hours to completely pencil a page. Inking takes about 1½ hrs.

WWoC: Do you think you're a better penciller or inker?
KJ: I think I'm a better inker, and people like Giordano, Adams and Kane and most of the gang at DC tell me I'm a better inker.

WWoC: Well, what materials do you generally use in your inking?
KJ: I prefer to work totally in brush, but was told by professionals it's much safer to know how to use both pen and brush. Ignoring everyone's advice as usual, I only started using pen and brush in combination about in July 1970.

WWoC: Do you write?
KJ: Boy, do I ever! I write just about as much as I draw. You name it, I've written it. However, people in fandom refuse to take me seriously enough as a writer, and I've never gotten anywhere.

WWoC: What did you do at Charlton?
KJ: I worked there for a while as the 'artist in residence' doing much of the work that the associate editor, George Wildman, did
(cont. on page 31.)

MEET THE FAN

(cont. from page 30)
before I came. My work consisted of corrections, pasteups, and later lettering in titles of stories,etc. At the end of a week, I was told to definitely come back as soon as I had another week off, and that I was definitely scheduled for permanent work in the summer, and forever from then on, going to school at night. After the time that I was supposed to have been contacted by Sam Gentile, I called him up, asking if I should come up for work. "No....no, you just wouldn't....fit in." Nuff said.

WWoC: Have you had any work (finished pages) printed at Charlton?
KJ:Completely redone panels, yes, completed pages (sigh),no.

WWoC: How is Beware the Creeper Magazine doing?

KJ:Creeper is doing fine. I'm not. I'm doing all the art for the Creeper story itself (26 pages). We lost a lot of time. I'm doing a good clip of work each day now, and could finish it in one month.

WWoC:How do you and Tony Isabella work on the Creeper?
KJ:Tony asked me the same question and, since this was a very long strip, I thought it better that Tony break it down and specify what he wanted. Unfortunately, about twelve pages through the strip, I noticed that it stunk. So what I did was simply take the strip as if I was writing it, or as the artist breaks it down at Marvel. This is why Tony will find some panels gone altogether, some combined into one, and some new ones. It is much faster, easier to digest, artistic continuity is much better, and I like it more. By the way, when I started this method, the art became so much better, I did all the pages over.